

University of Toronto
ROYAL CONSERVATORY OF MUSIC

Boyd Neel, Dean

Special Events Series
1960-1961

Conservatory Concert Hall at 8:30 p.m.
135 College Street, Toronto, Ontario

THURSDAY, MARCH 9, 1961

Russell Oberlin, Countertenor

Douglas Williams, Harpsichord

Programme

THREE VISIONARY HYMNS - - - St. Godric (c.1065-1170)

*What
edition
to use
rhythmic?*

These are the earliest known songs in the English language. St. Godric, after a short career as seaman and pirate, in around 1100, followed a vision of St. Cuthbert and settled as a Hermit at Finchale on the Wear, a few miles north of Durham. His songs are the more remarkable in that he had but little learning, and none at all in music. To be sure, some of them show the influence of liturgical pieces which Godric would have known, but we can truly call these works "visionary" in the most literal sense.

LOVE IS A BABLE - - - Robert Jones (c.1577-1617)

ITE CALDI SOSPIRI

AS I LAY LATELY IN A DREAM

GO TO BED SWEET MUSE

Little is known of Robert Jones' career, but he is one of the most distinctive of the Elizabethan song writers. His songs, by turn gentle or humorous, are generally quite short but with quite distinctive melodies. "Ite caldi sospiri" is a rare essay in a more solemn, declamatory style, similar to many of Dowland's songs, and has an Italian text as do some of Dowland's finest works. The text in translation reads:

Go, warm sighs, to that cold heart and break the ice that resists all pity. If mortal prayer be heard in heaven, death, O to my thanks, may end my sorrow.

THIRSIS AND MILLA - - - Thomas Morley (1558-1603)

IT WAS A LOVER AND HIS LASS

Thomas Morley's music is considered the epitome of the jolly and carefree side of life in the Age of Elizabeth, and this is borne out by the songs sung tonight and by his dance-like madrigals. This gives an incomplete picture of the man, however, for he is the most grave and serious composer of his generation in his sacred music.

THE EARLE OF OXFORD'S MARCH - - - William Byrd (1543-1623)
(Harpsichord solo)

William Byrd was the most versatile, as well as the greatest, composer of 16th century England. He left masterpieces in all branches of composition: church music, madrigals, solo songs, chamber music and keyboard music. "The Earle

of Oxford's March" is based on a popular tune which was also arranged for instrumental ensemble by Richard Alison and published in Thomas Morley's *First Book of Consort Lessons* (1599).

I SAW MY LADY WEEP - - - John Dowland (1562-1626)

THREE SONGS FROM A *Musical Banquet*

Far from triumphing court

Lady, if you so spite me

In darkness let me dwell

Irish by birth, Dowland spent much of his life in Germany and Denmark before settling permanently in England in 1606. A man of melancholy temperament, he was quite likely the greatest lutenist the world has ever known, and certainly the most famous.

- INTERMISSION -

SIETE ROSE RUGIADOSE - - - Handel (1685-1759)

(ARIA) You are dewy roses, lovely lips of my beloved. Ever dear when laughing, speaking or silent, You inflame my heart.

PENSIERI - - - Alessandro Scarlatti (1660-1725)

(RECIT.) Thoughts, O God, what pain so like bliss breaks my heart. Who condemns the soul to sweet fetters? And what mysterious power makes the heart rejoice when it is wounded?

(ARIA) O glorious light of Cupid's stars, you turn sorrow to joy, wound destroy; it is joy for a heart to admire you. It is happiness to suffer such dear wounds.

(RECIT.) But whither, O thoughts, do you fly? You seek joy and find grief, and, what is worse, I foresee to my peril that the soul will lose its peace.

(ARIA) Let him that was love's slave fear neither pain nor suffering. His foot fettered, his soul glowing, his heart wounded, it is all bliss and seems torment. He who shuns the blind God, knows not what bliss is. Two lovely lights, two lovely lips forge my joy and pleasure. Yes, thoughts, I will rejoice in the splendor, in the glow of these noble torches. I am fortunate to feel such beautiful flames.

SONATA IN A MAJOR, K. 415 - - - Domenico Scarlatti (1685-1757)

(Harpsichord solo)

HARK, THE ECHOING AIR - - - Henry Purcell (1659-1695)

I LOVE AND I MUST

MUSIC FOR A WHILE

"Hark! the echoing air" appears in Act V of *The Fairy Queen*, an opera with dialogue, adapted from Shakespeare's *Midsummer Night's Dream*, and first produced in 1692. This song is sung just after "six monkeys come from between the trees and dance", and forms part of the final tableau.

In 1679, John Dryden and Nathaniel Lee collaborated on the play, *Oedipus, King of Thebes*, based on Sophocles. It was revived in 1692, and Purcell supplied music for Act III, Scene I. The soothsayer, Tiresias, accompanied by three priests, conjures up the ghost of Oedipus' father, Laius, and in doing so arouses a host of infernal creatures. One of the priests sings "Music for a while" to soothe them.

SPECIAL EVENTS SERIES

1960 - 61

MAUREEN FORRESTER, contralto

October 26, 1960

FREDERICK GRINKE, violinist and

KATHLEEN LONG, pianist

November 3, 1960

FRIEDRICH GULDA, pianist with the VIENNA

PHILHARMONIC WIND ENSEMBLE

November 24, 1960

MARCEL GRANDJANY, harpist

December 8, 1960

FINE ARTS STRING QUARTET

January 26, 27, 28, 1961

RUSSELL OBERLIN, counter-tenor

February 20, 1961

Tickets on sale for all concerts at the Box Office during intermission and at the Conservatory Concert Bureau, Room 77, 9:00 - 5:00 p.m., Mondays through

Fridays. Telephone EM. 8-2655.

Series Manager — Ezra Schabas